

IT'S ONLY ROCK'N'ROLL

AUGUST, '78
Vol. 1, No. 5

FREE

Patti Smith

Interview Part 2

Joe Anthony — Rock Rembrandt

Yesterday and Today

Werewolves

Heyoka

**Doin' it up
San Antonio
style.**

AC/DC Plug In

IT'S ONLY ROCK 'N' ROLL

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- 8-16-CHERIE CURRY (EX-RUNAWAY)/ARMADILLO
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- 8-19&20-BEGGARS BANQUET/VILLAREAL'S ICE HOUSE

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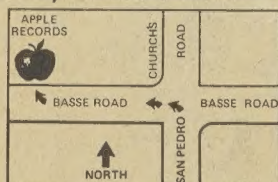
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AC/DC - Plug In

Angus Young, co-founder, lead guitarist and co-writer of AC/DC was interviewed during the group's current US tour in Corpus Christi. The tour which began in April and ending in October, brought back AC/DC to Texas for the second time. The group's first American concert was in Austin over a year ago.



Angus Young and Bon Scott of AC/DC dropped by KISS FM to visit DJ Greg Shava who missed the concert.

by Tommy Marlin

RNR- Are all of you from Sydney?

Angus- No. There's five together in the band. Three Scotsman, one Australian and one Englishman.

RNR- Was the guitar the first instrument you played?

Angus- Yeah.

RNR- The group started off playing around in Sydney in clubs.

Angus- Yeah. Small clubs...small bars.

RNR- How did all of you get together?

Angus- Mostly it was my brother Malcolm. We were all starving. He said "We can go out and get a band." We just started doing clubs...and went over well 'cause we were doing our own songs. Plus we'd do some old Chuck Berry standards.

RNR- Do people think you're Punk until they listen to you?

Angus- Not really. They know straight away that we are a rock band.

RNR- When you first toured America, was it what you expected?

Angus- Well, yeah. I think America is just coming out of the falacy of just watching a guitar player, playing guitar for 10 minutes.

RNR- What bands have you toured with?

Angus- We played with Alice Cooper and Aerosmith before. They've got a good rock audience.

RNR- What is the main difference in playing back-up and headlining?

Angus- Actually in a way it's great. You know that the people have come to see who is headlining the bill and it's really great when you win over an audience.

RNR- Do any big rock bands tour Australia?

Angus- Yeah. A hell of a lot. They get more tours than anything.

RNR- What about bands from Australia?

Angus- Well, I don't know. See, when we

did well there, we got out as soon as we could. It's that far away from everything else. It's like being big in Hong Kong. Which amounts to nothing. Especially if you want to be successful. You have to leave the place.

RNR- Do you have any problem with airplay

with the songs "The Jack" and "Big Balls"?

Angus- Yeah.(laughter). I think there are a few places in America that plays them.

RNR- KMAC/KISS in San Antonio plays them.

Angus- We never really wrote it to be obscene. If it sounds good we just leave it there. "The Jack" (a social disease) was mainly from experience. We were all living in this house and we were with all these women. We just kept on gettin' it and getting rid of it so Malcolm just came up with the idea of a song, "She's Got The Jack". We were playin' this club one night and all these 'women' were in there and we just started playing it and Bon just pointed to let them know who it was. Then there was this big rush for the door.

After the San Antonio concert, Angus Young and Bon Scott taped an interview with KISS DJ Greg Shava. Staff reporters Dean Friedman, Monte Martinez and Tommy Marlin sat in on the interview and rapped more with the group.

RNR- I heard a strange tale of how you (Angus) and Bon met.
 Angus- He was driving us around.
 Bon- I used to work for a guy who was the head of an agency in south Australia. Used to bring bands across to play the towns. I was the chauffer.
 Angus- and a lousy one at that.
 RNR- You were recording the concert to-night. Any idea on a release of the live record?
 Angus- Well, it could be later on in the year.
 Bon- See, we are always ahead of our recording schedule. So, we never know when the next album is about to come out. We like to keep one ahead.
 RNR- What about the Stevie Wright album?
 Angus- You got that album "Hard Road"? That's Malcolm, me brother, and me playing guitar on a couple of songs. Stevie Wright, he was in the Easybeats.
 RNR- Who does the writing of the lyrics?
 Angus- Bon.
 RNR- You do alot of writing about young girls. Some touchy lyrics.
 Bon- Well what do you want me to write about?...old ladies!
 RNR- What made you pick up a microphone?

Bon- Well, because I could make more fucking noise than I did when I didn't have one.
 Angus- You were a drummer first weren't you?
 Bon- I was a drummer, yeah.
 RNR- You don't play anymore do you?
 Bon- I hammer occasionally. I'm very good. That's why I don't play anymore.
 RNR- Do you ever do any drumming on the studio albums?
 Bon- Yeah, I did once.
 Angus- He drums his fingers alot.
 RNR- How long have you had a wireless guitar, Angus?
 Angus- I got that last year. Mainly due to sweating alot...all the water.
 Bon- We used to hang ourselves on stage.
 Angus- It used to be like a rescue mission. You'd have these roadies pulling out the lead and you're like wrapped around half the audience. And then they'd try to pull you back to the stage. In the end I'd just give up and give them the guitar and go and have a drink at the bar.
 RNR- Bon, how did you go about proving that you wanted to sing?
 Angus- How did he go about proving that he was in bad shape. He hit two kangaroos.



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In Concert

Spirit In The Night

(Bruce Springsteen-July 14 San Antonio Municipal Auditorium.)

by Ron Young

I saw Bruce Springsteen for the first time three years ago during his Born to Run tour in Seattle. I waited in line for two hours while a cold Seattle downpour helped give me a sore throat which I've never regretted. Because for three hours I got to watch Springsteen and his 'E' Street Band perform magic-something that rock 'n' roll had lacked for much too long. He was indeed taking rock 'n' roll in the direction it was destined for.

With his first album out in three years, DARKNESS ON THE EDGE OF TOWN (his first to sell platinum) Springsteen was again on the road to personally deliver his brand of magic, madness and music to the believers and skeptics alike. Like Christmas, a Springsteen show is worth waiting for, and many ardent fans drove from Austin to see what's been described as "the best rock 'n' roll show in the world."

"I CAME FOR YOU"

"Badlands", "The Night", "Candy's Room" and that ragged, jagged melody "For You" were fired by Springsteen like so much buckshot over the crowd's collective head. Just a warning shot. But by the

time the bantamweight Springsteen was finished he'd be larger than life and the audience would be dancing in the palm of his hand.

During the cinematic "Spirit In The Night", an ode to drunken abandon, Springsteen stepped from the stage and like Jesus, waded through a flood of people. He was closely followed by his main deciple sax-man Clarence Clemmons. "The Promised Land" was next and featured a wrenching guitar solo by 'Miami' Steve Van Zandt but 'The Boss' put him in his place on "Prove It All Night" with his own solo that proved that barbed wire can talk. "Racing In The Streets" showed off Roy Bittan's tasty piano and it sequed into "Thunder Road". It was one of the two moments that raised goosebumps on me.

SPRINGSTEEN FEVER

The summer wasn't "wasted by pray-in' in vain for a savior to rise from the streets" because Springsteen's sound and vision was delivered in even larger doses in the second part of his 3 1/2 hour show. The haunting "Backstreets" had the fans and new converts in awe. And "Fever", an audience request, was hotly sung by a man possessed, putting Southside Johnny's lukewarm rendition to shame. Bruce madly shadow danced to the Bo Diddley beat on his ghostly

photo by Robbin Cresswell



Springsteen proved it all night.

version of "Mona" which led into "She's The One". Then let Clarence loose again to evoke the spirit of King Curtis on the tour de force "Jungleland". Clarence's big warm sax-sound filled the only 1/2-filled hall and brought the throng to its feet.

"THE HUNGRY AND THE HUNTED EXPLODE
INTO ROCK 'N' ROLL BANDS"

"Rosalita" had Springsteen working the edge of the stage like a hooker on Houston Street. "The Promise", an unrecorded ballad, featured Bruce alone at the piano and bathed in light before he was joined by the rest of his tighter'n wet jeans band for a frenetically-paced "Born To Run", his signature song. For an encore Springsteen opened with the hit song he and Patti Smith wrote, "Because The Night", proving to all who really owned it. He followed it with Gary U.S. Bonds' "Dance 'Til a Quarter To Three" all-the-while performing Pete Townshend leaps. Then he screamed "Somebody stop me before I hurt myself!" dropping to his knees James Brown-style. Suddenly he and Clarence were atop the hall speakers playing their instruments with Springsteen shouting "I'm just a prisoner of rock 'n' roll!"

Finally the cheering crowd realised that Bruce & Co. wouldn't be back until next year, even though they'd given them several standing ovations that night. As they began filtering out of the hall you could just tell that they'd really seen something. I walked back to my '61 Chevy with its Earl Scheib paint job, my arm around my girl and a smile on my face. Then we drove into the warm summer night.

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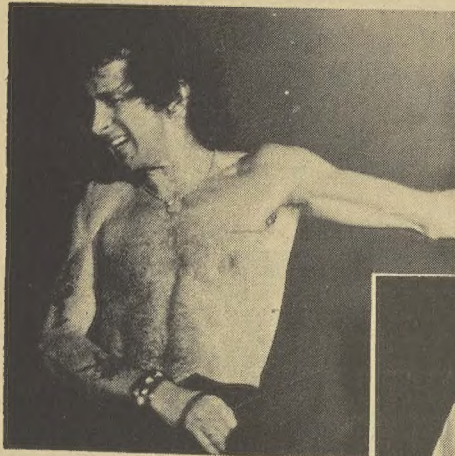


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photo by Bruce Smith



TEXAS JAM, DALLAS,
COTTON BOWL, JULY 1

The first annual Texas Jam? Many people were treated for heat exhaustion. Temperature was estimated at 125° in the jam-packed Cotton Bowl. Pictured here is David Lee Roth of Van Halen.



AC/DC, YESTERDAY
AND TODAY, ART-
FUL DODGER, SAN
ANTONIO, MUNICI-
PAL AUDITORIUM,
JULY 8.

Artful Dodger opened the show with a 30 minute set. Then the boys from Oakland got the audience off with some energetic rock-n-roll. AC/DC took the stage with some 'high voltage' rock. Angus got loose in the audience and like the piper he had a long line of fans following him.



ROLLING STONES, SAM HOUSTON COL-
ISEUM, JULY 19.

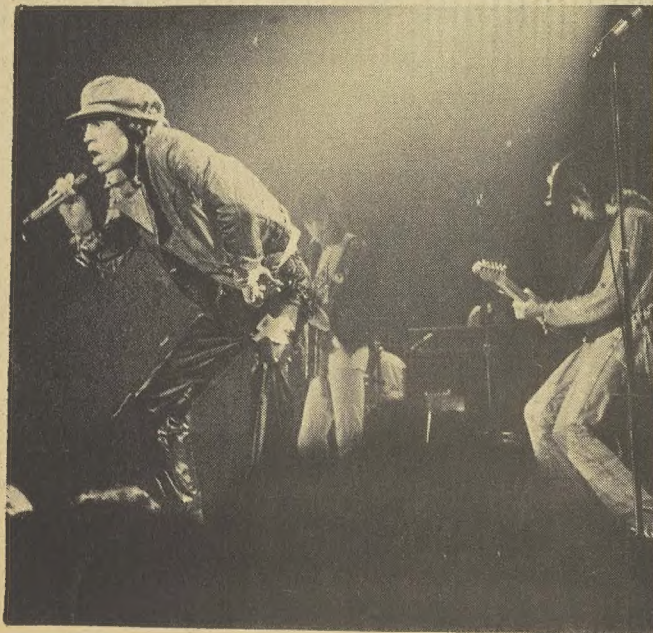
It's only rock-n-roll, but when it's being delivered by the ROLLING STONES, it becomes more.

After an exhausting set change (Peter Tosh, ex-Wailer performed first) of an hour's length, the house lights dimmed and the mass of humanity piled on the general admission floor space, began to pulsate. The full moon must have been tugging on the grey matter of Mick's brain. He was extraordinarily arrogant. His delivery was mean and angry and at times detached.

The band was wired and inspired! They ripped through the entire new LP except "Before They Make Me Run" and "Some Girls". Standards like "Tumbling Dice", "Honky Tonk Women" and "Brown Sugar" were also done. Keith Richards was in exceptional style, with his distinctive chunka-chunka rhythms and biting leads, being highly complemented by Ron Wood's tasty licks. Both were smiling and obviously enjoying themselves while covering a lot of territory on the stage, not to mention the territory of their guitar necks.

The performance reconfirmed the fact that THE ROLLING STONES are the greatest rock and roll band in the world! (by Joe "the rogue")

(photos by Cheryl Klauss)



REO SPEEDWAGON, RITCHIE BLACKMORE & RAINBOW, MAX WEBSTER, SAN ANTONIO MUNICIPAL AUDITORIUM, JULY 15.

This concert was sold out two days in advance. The limited standing room only tickets went on sale the day of the show and were gone in less than an hour. LONG LIVE ROCK AND ROLL.



photo by Robin Cresswell



photo by Robin Cresswell

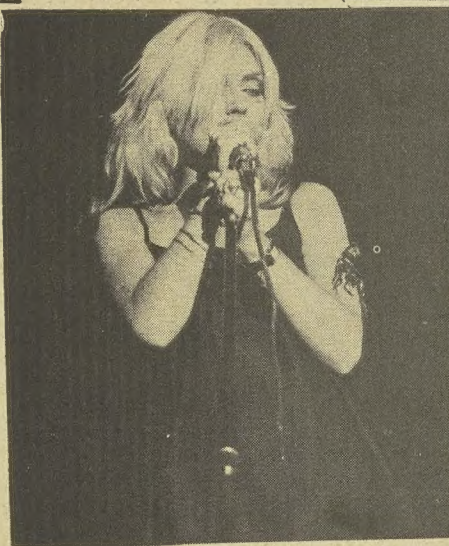


photo by Bruce Smith

photo by Robin Cresswell

BRUCE SPRINGSTEEN, SAN ANTONIO, MUNICIPAL AUDITORIUM, JULY 14

Springsteen 'proved it all night' to only a half-full auditorium. Many fans came down from Austin to catch the show. Many agreed, it was clearly one of the best concerts of the year.



KINKS/BLONDIE, ARMADILLO, JULY 28

Blondie is the new wave version of The Dave Clark Five fronted by Tuesday Weld in a black baby-doll nighty. Debby Harry, lead singer and focal point, put the band through their paces like a harsh mistress. Powered by Clement Burke's maniacal drumming and James Destri's Farfisa organ Blondie kept the crowd breathless as they rifled through songs from two albums. Intoxicating rock 'n' roll at its best is the only way to describe Kinks music. Even though The Kinks are now pared down to only three original members (Ray & Dave Davies & drummer Mick Avory) with faceless, although talented, musicians playing bass and keyboards, it's still The Kinks' sound and leader Ray Davies' musical vision that keeps the Kinks Kult growing. The charismatic Ray romped and camped his way through "Misfits", "Sleepwalker", "Jukebox Music" and "Rock 'n' Roll Fantasy" from the group's newer material. Standards like "Banana-boat Song" were sprinkled in. "Demon Alcohol" was clearly the highlight of the show as Ray shook up a beer like he did the ecstatic crowd. The crowd was left standing (as it had been all night) as the dandy of rock skipped off-stage to thundering applause. It had been an all-too-short tour of Ray's Kinkdom. (by Ron Young)



photo by Robin Cresswell

Yesterday & Today - Rock's Nicest Band ?

by Robbin Cresswell and Dean Friedman

Ask Yesterday & Today where their favorite place to gig is and the answer will be "San Antonio". We had the pleasure of talking with rock's nicest band (They were actually 'cleaning up' their motel room when we arrived) the day after a sell-out concert with AC/DC. The group was pleased by the energy of the audience except for a brief moment when someone threw firecrackers on the stage and almost blew off Joey Alves' leg. San Antonio was the last stop on the current tour for Y & T before the band goes back to California to start a new tour.



Yesterday & Today backstage after the concert.
(L-R) Phil Kenmore, Dave Meniketti, Joey Alves, Lou Brame (mgr.) and Lenny Hayes.

BAND'S BEGININGS

RNR-Tell me something about the band's history.

Lenny Haze (drummer)-We started out in Hayward (Calif.) doing copy tunes. "Smoke On The Water" Montrose. We did anything, so we could play anywhere. Kept changing personnel and we got the personnel we have now and all of a sudden started doing original tunes. It just

started happening because everybody was writing tunes. Hayward was a dead town. Nothing to do on Friday and Saturday nights, except cruisin' and drinkin'. We figured there was a market for teenagers. In California you have to be 21 to drink and go to bars and most people aren't 21 that go out and want to get crazy. So, we started renting 600 or 700 seat lodge halls. We'd rent a PA and put out flyers and just kept on doing gigs. Then we were found by our manager (Lou Brame) who happened to come to one of our shows and couldn't get in because it was sold-out.

RNR-How did the name of the group come about?

Phil Kenmore (bass)-We were booked into this club and didn't have a name and this Beatle album, YESTERDAY & TODAY was playing. We've kept the name.

RNR-What new bands do you like?

Lenny-AC/DC, the Ramones, Van Halen. I really like their energy.

Joey Alves (rhythm guitar) Blondie really takes you back.

RNR-Why did you use Cherie Curry (ex-Runaways) on the new album?

Lenny-When we were on tour with the Runaways, in Cleveland this guy went into Cherie's room and wouldn't leave. I threw the guy out. We've been real good friends since. When we were in L.A. doing the album we needed a female rock singer to do a high part and we called Cherie. She was glad to do it.

RNR-Dave (Meniketti) has been doing most of the lead vocals. Any plans for the other members to do some lead?

Lenny-Phil's been doing a lot more vocals.

Joey-I've got a song written I think I might be able to sing.

NEW DIRECTION

(Lenny & Joey continued to talk about the direction the band is going musically)

Lenny-One of the problems we have when we practice new material is that we have to remind ourselves, 'You're playing too hard'.

Joey-STRUCK DOWN was done a year ago. Our new stuff will be more "groove" kind of tunes.

RNR-I thought there was a definite difference between the first and second LP. Lenny-Yeah. But the band still sounds like the band. We haven't lost any energy.

Joey-There is a more serious feel to the new album. The first one was more like a party album.

Lenny-When we did our first album it was only our second time in the studio. It came out real raw. We knew how to play live. We've been doing it all our lives. We're not a studio band. A lot of bands will make a masterpiece album with all these strings and then you see them live and they'll bore you to death because there's no energy to make up for the effect they made on the record. I think that's the worst thing a rock band can do is be boring. You can be shitty and entertaining and that's better than being great and boring.

RNR-Musically, where is the band going?

Lenny-We are getting a little more commercial. Not commercial in loss of

energy or losing the rock sound or selling out. Our tunes are becoming

more accessible to the mass. More vocals. Songs are more structured now. No more five minute guitar solos.

RNR-Is it common to be popular in San Antonio before somewhere else.

Dave Meniketti (lead guitar)-Evidently so. We're popular on the West Coast. The Midwest, the South and Texas is just booming as far as rock and roll goes. People just seem to be absolutely maniacs for rock.

Joey-Every market is important but this is such a big market. It's really important for a band that plays our style of music.

Dave-We talk to a lot of people from other popular bands and inevitably San Antonio comes up.

Joey-Always. It's respected amongst our peers.

Lenny-People are friendly. You have a great rock station (KMAC/KISS). It's got everything going for it...except it's too hot!

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HEYOKA'S DREAM

by Dean Friedman

It appears as if Heyoka might have something going for themselves. San Antonio's rock'n'roll champions Heyoka have expanded their sound to vinyl, and their first single should be available to local rockers as they read this. The Heyoka single, "Whot Boogie" and "It's All Gonna Be Alright" was recorded at Soundtrack Studios here in San Antonio, and the band is hoping that it will spread the word.

The band has been together since 1974, and Heyoka is keenly aware that the San Antonio audiences have supported them since their inception. Manager Bill Angelini told me the band wants to "deliver something good for the public," and "maintain a level of improvement." Their dedication to improvement and professionalism is perhaps the reason Heyoka has gotten as far as they have in the rock'n'roll sweepstakes.

Heyoka has found a way to give the rock 'n'rollers that have supported them a "big party" according to Angelini. "Heyoka Happenings" are organized when rock action is going slow and the band wants to inject some energy into the local scene Angelini told me.

What's in the cards for Heyoka? They hope to remain the fore-runners in San Antonio rock, while looking to expand their reputation on a regional, and then national basis.

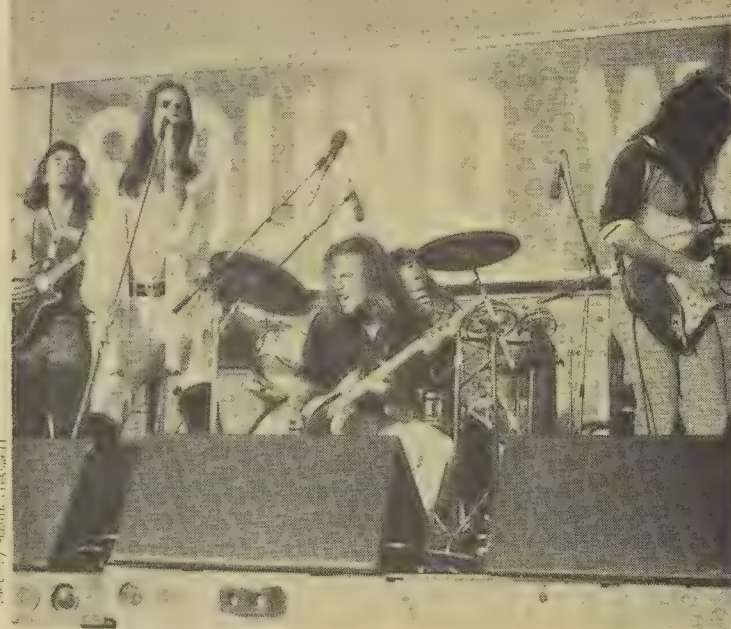
The band has been sending out demo tapes to influential people in an attempt to attract attention and support. Another single (featuring the song "Disco Sucks") is planned for the future, and the band also plans on recording an album when the right backing is provided.

Despite the opening slot the band drew in the recent band competition in Dallas, Heyoka earned themselves an "honorable mention," attesting to their in concert ability even when faced with adverse circumstances.

The band's music, and their dedication to their music and each other are the necessary ingredients needed to make it in rock'n'roll, and now they need their big break. A San Antonio band stands poised on the verge of breaking out. Here's one vote for Heyoka.

The Heyoka Dream Cult is another idea

the band is considering. Information about the band and the Cult is available at the Heyoka Dream Cult, POB 13344, San Antonio, Texas.



SINGLE REVIEW

These Heyoka cats got 'em a clear plastic, silver label 45 rpm record, and it's a winner! This limited edition single has "Whot Boogie?" on the A side, and "It's All Gonna Be Alright" on the flip.

"Whot Boogie?" is a mellow rocker with a stinging lead guitar line and some smooth Texas horns (as supplied by the horn section of Augie Myer's Western Head Band).

"It's All Gonna Be Alright" is a straight out hard rocker featuring soaring vocal harmonies and get down, partying lyrics. This is one of my favorite cuts from a southern band this year, and here's wishing for more Heyoka vinyl.

This record is hot! Don't say you ain't been warned.

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Aaoo! Werewolves of Dallas

by Ron Young

There was a full moon shining down on the crowd gathered outside of San Antonio's Sound Warehouse (San Pedro). A hot July wind did its best to wither the parking lot full of rock fans who were happily sloshing their beer and listening to the music of Heyoka. The talented local band was opening for The Werewolves, a group recently signed to RCA, who were doing quick stop shows like this throughout the Southwest. After Heyoka's typically fine set the audience was left wanting more. It was time for The Werewolves to deliver and they did just that.

Performing songs from their just-released album, the Lon Chaney offspring kept the crowd satisfied. And SA rock fans aren't easily satisfied. Led by guitarist Seab Meador and vocalist Brian Papegeorge, The Werewolves played a short but sweet set of all originals save one, a near-perfect cover of Elvis Presley's, "One Night".

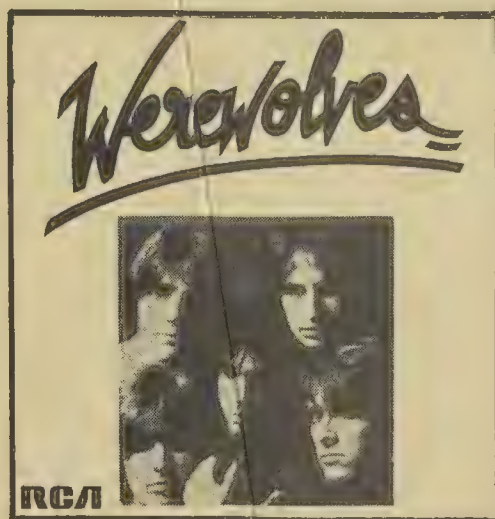
The guitar playing of Meador and Kirk Brewster kept the July night hotter still while the rhythm section of Buckner Ballard on bass and Bob Baranowski on drums held things together. The group played straight forward rock 'n' roll. They combine the uncluttered style of the fifties, a large dose of The Stones and the vitality of the New Wave groups to get their sound. Their performance of original numbers like "The Flesh Express", "Never Been To Hades" and new single "Hollywood Millionaire" left the crowd howling for more Werewolf-rock.

After the show I asked The Werewolves lead guitarist Seab Meador how he liked being managed and produced by the legendary Andrew Loog Oldham who used to do the same for The Rolling Stones. "I think it's great that he even considered us. He discovered us after we'd moved from Dallas to New York. We're all from Dallas except the drummer who's from Brooklyn. Brian

Continued on page 21

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JOE ANTHONY - ROCK'N'ROLL REMBRANDT

by Jim E. Beal Jr.

Editor's Note: This is a recreation of the original Joe Anthony story. The original was stolen, lost, thrown away or blew out of a car window. Somebody may be trying to tell us something--we're not listening.

Culture shock sometimes hits like a ten-pound sledge. Making a quantum leap from the world of computers and rush hour traffic to the universe of Joe Anthony and Mr. Pizza is akin to that hammer shot.

Readers of this rag probably know Joe Anthony as the conductor of a musical tour on KMAC/KISS radio weekdays from noon until 2:00 p.m. Listeners to this two hour block of time are destined to hear music they've never heard before, destined to be turned on to or turned off by the newest and hardest of hard rock and damned sure to be party to a radio show the likes of which is heard no where else. Period.

But, those who know Joe Anthony only as the King of Hard Rock disc jockeys know precious little of his involvement in and influence on the musical development of San Antonio for the past twenty some odd years.

This interview started in a not-very-out-of-the-way table in the front room of Anthony's Mr. Pizza Restaurant on Culebra. Said table was soon to be covered with newspapers, Anthony's explanatory charts and a Ghost Story comic book.

In a three hour marathon we moved from interview to discussion; talked of music, food, travel, movies and other things.

THE TEXAS SOUND

In the late 1950's a local label called Harlem Records boasted a stable of recording artists like The Lyrics, Doug Sahm, Sunny Ozuna and the Sun Glows, The Royal Jesters, Charley and the Jives, Bobby Taylor, George Chambers and Denny Ezba.

The people behind Harlem Records? Emil Henke and Joe Anthony.

"Our original purpose was to record Texas talent. It was basically talent no one else would consider. It was primarily to be rock talent but we even got into some gospel recordings," Anthony said.

Harlem artists were not slouches. The Lyrics' "Oh, Please Love Me" was successful, Doug Sahm's "Why, Why, Why" was a regional hit and The Royal Jesters "My Angel of Love"



Joe spins pizzas and platters.

did well. Some collectors, and some doesn't mean just one or two, would do devious things to get their hands on a '49 Merc trunkload of original Harlem 45's.

"We called it the Texas sound. It was basic stuff, a beat and down-home words, although Sunny did add some horns and stuff in later on. A lot of the recordings caught on big on the West Side, some broke bigger."

Ah, the King of Hard Rock DJs waxes nostalgic, right? WRONG.

"Keep in mind the quality of the equipment, both studio and home, was much poorer then. Today you have to have the sophisticated studios because people have better equipment at home and they want more sophisticated recordings. In those days the independent companies were not competing with the majors.

"When we were doing it the majors weren't, and now they are. They've started absorbing "local" talent. It's like customized vans, how many people customize their own vans anymore?"

NEW HORIZONS

In 1958 Joe Anthony hit KMAC with a pioneer rhythm and blues radio show called Harlem Serenade. Anthony spun records by

HOT WAX

by Ron Young



Just Like The Rolling Stones

by Bruce Smith and Ron Young

ROLLING STONES/SOME GIRLS/COC

In the past three years everyone's claimed that the Stones were dead, that they don't rock like they used to. But either they've come back from the grave or they were only playing dead because they've just kicked 1978 on its ass with SOME GIRLS.

Gone is the bored, tired and even jaded sound of the past three albums. Not that GOATS HEAD SOUP, IT'S ONLY ROCK'N'ROLL, and BLACK AND BLUE didn't have their high points, they did, but they also had some clinkers. SOME GIRLS doesn't and that's one of the main differences. The other is that the newest Stone, Ron Wood, really seems to have added greatly to the band. His sturdy playing is more sure now and he seems more confident of his place. With Wood's influence the Stones have become a band again with

everyone working in the same direction.

As for the rest of the band, Charlie Watts' drums like Charlie Watts. Always tasty, never flashy. Bill Wyman is the same, nailing down his side of the rhythm section. The Glimmer Twins, Mick and Keith, add flesh to bone. Jagger goes from whispers to screams in his singing and even plays some guitar. He seems to be having as much fun as he does on stage. Keith's playing is out on the edge, the way rock'n'roll should be played.

"Miss You" the disco-flavored opener still has enough rough edges to remind you that this ain't the Bee Gees. It features some fine harp playing by Sugar Blue. "When the Whip Comes Down" slams into you like a central park mugger then takes off. The cover of the Temptations' "Just My Imagination" is great and has enough Stones' feel to it without losing the original mood of the song.

Side two opens with "Far Away Eyes" and is a mock country tune ala "Dear Doctor" from BEGGERS BANQUET. The highlight is Ron Wood's steel guitar playing. He sounds just like a Nashville cat. "Respectable" refers to where the Stones stand in society, almost respectable but still criminal enough. Keith's song "Before They Make Me Run" is autobiographical in nature referring to his drug bust in Canada. "Another good bust/ Another good frame", he sings in a tired, weakened voice that won't leave "a dry eye in the house". Richards seems to be saying sayonara. "After all is said and done/ I did alright, I've had my fun/ I better walk/ Before they make me run."

"Shattered" beats Lou Reed at his own game and on his home turf too. The rest of the album are all memorable, classic Stones. And if this could be the last time then the Stones will go out with a bang and not a whimper.



"But there's not another radio station like this anywhere and kids are the same everywhere. If a lot of the groups we play would get the exposure they'd be big everywhere."

But why no New Wave on In Concert?

"That may be a sound alien to my ears. I played some Elvis Costello and I liked it. I played the Ramones. It wasn't appropriate to the vibes of my listeners. It wasn't in the working well format."

There are at least two things Joe Anthony believes very strongly in. One: Everyone and everything creates an illusion by which he, she or it is known. Two: If something works well don't change it.

While KMAC/KISS are the unchallenged giants of hard rock and roll radio in San Antonio and perhaps in the U.S.A. they don't often make strong showings in the ratings surveys. (They don't subscribe to or grovel after any of the survey companies either which may be another story entirely.)

"These surveys are a big farce. I think it's a bunch of crud, but nevertheless we have to live with it. There are a lot of things working well at KISS and KMAC and whatever they are we're letting them work."

LOCAL TALENT

So what about KMAC/KISS and local talent these days? Had we blown up Joe Anthony's pizza ovens there probably wouldn't have been as much reaction.

"Local talent is down on radio stations. They expect the radio stations to push them because they're local. What about local groups pushing radio stations? Groups like Rush give us worldwide recognition. We don't have the communication like we did in the Fifties.

"Garfield comes in here, where's the local talent? I haven't seen Sunny Ozuna in 15 years."

At this point Anthony brings out his Mr. Pizza Guest book. The autographs in that fat volume would make groupies from here to Cleveland turn shades of envious green.

Rush, Frank Marino and Mahogany Rush, Garfield, Legs Diamond and more are there for the world to see. But no Doug Sahm or Sunny Ozuna or Augie Meyers can be found.

"Heyoka is good and I've been telling them for two years they ought to get a record out. Overload is good, but unless local groups get their music on records and bring it by I can't help them. Just

give me a record worthy of playing on my program and I'll play it.

"We as dj's are faced with a different situation that's evolved over the years. We used to play a lot of singles, now I rarely play a 45. Kids don't want a hit record, they want a hit group. The major record companies are putting their money behind albums, but all this isn't to say we wouldn't play a single if it worked."

"I believe KEDA or Augie Meyers (who has a show on KMAC Mondays and Tuesdays from 7:00 'til 9:00 p.m. when there are no ball games and the Head Band is in town) could do better for local talent than I can. In fact, Bob Crowley (KMAC jock from 6:00 p.m. until midnight) plays a lot of local and area talent.

"The music I play must fit my illusion. If a certain type of music doesn't fit what I do maybe it will fit what Donnie (Meals-KISS morning jock) or Mike (Shaw-KISS evening jock) do."

SUPERSTAR DJS

We survived that question so how about San Antonio radio in general?

"I don't think the money is all that good in radio here. I don't think S.A. radio pays the jocks what they should be getting. A lot of us could be classified as superstars without super salaries."

So why is Joe Anthony still at KISS/KMAC after 20 years?

"I'm very content doing what I'm doing. I've had other offers; major offers with a lot of money. But, like artists, maybe disc jockeys don't realize until after they die what they were worth.

"KMAC is the canvas I've been able to create on best. I just never felt another radio station would be that good a canvas. I don't think good jocks need to change stations. I see myself as being a walking billboard for KMAC and KISS. I can't conceive of myself being a KTSA or KONO."

"If it's working well, you let it work."

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DAVE'S DUSTY DISCS

by David Frost

Time out from record collecting this month, while we look back to the music of ten years ago.

Based on the Billboard "Hot 100" singles charts for 22nd June and 17th August 1968, it was not the best summer in rock'n'roll history. The previous year's Summer of Love, with hippies, psychedelics, Monterrey Pop (the first big rock festival), San Francisco and flowers in your hair, was a hard act to follow. Besides, things got nasty in 1968--Bobby Kennedy and Dr. King were murdered, and the Democratic Convention in Chicago was flat-out ugly. The summer was a downer, and there weren't many good records to help us out.

The top 20 records of late June were uninspiring. The Stones, Rascals and Aretha Franklin checked in with good, but not great, records. Bubblegum music remained strong, as did the sound of folk-rock.

Seven of the top 20 and one-fourth of the songs on the "Hot 100" were not rock'n'roll at all. A majority of the remaining records were by soul artists; none was truly memorable. The only standout songs from June '68 were Simon & Garfunkel's "Mrs. Robinson" and Tammy Wynette's C&W soap opera, "D-I-V-O-R-C-E". Nothing at all from the Beatles, Who, Beach Boys, Doors, Byrds, Kinks or even the Seeds. Jeez, what a crummy way to start the summer!

Thankfully, the situation was better in August. The Rascals held down the #1 spot with "People Got to be Free". They were joined in the top 10 by the Doors, ("Hello, I Love You"), Steppenwolf, Cream and Donovan, ("Hurdy Gurdy Man"). The garbage was less prevalent and the quality of soul music had improved.

Several classic recordings appeared, including "Journey to the Center of Your Mind" (Ted Nugent & the Amboy Dukes), "Hard to Handle" (Otis Redding, issued posthumously), "Sunshine of Your Love" (Cream) and "Hush" (Deep Purple). Jerry Jeff you-know-who was on the charts at #77 (no bullet) with "Mr. Bojangles". The Bee Gees had one record ("Gotta Get a Message to You") about to leave the charts that made the top 20.

1968 was a transition year for rock'n'roll. The Second Great Era (1964-67) had ended, and most of the stars of the current (1968-78) doldrums had not yet emerged. All of the major fifties artists, except for Jerry Butler, the Dells, James Brown, Elvis and Johnny Cash, had disappeared. Stevie Wonder, Paul Simon, the Stones and Bee Gees were the only summer of '68 rockers who have remained popular to this day.

British beat groups of the mid-60s seldom appeared on the charts that summer. 1968 was also the end of the line for most mid-60s American rock-punk-psychedelic groups (Raiders, Byrds, etc). Phil Spector was totally out of the picture.

Aretha was the major force in soul music. Motown artists made the charts on the strength of previous successes more than anything else. Stax Records, with its timeless "Memphis Sound", was clearly in decline; in a few years, the label would be bankrupt.

Here and there, you could hear the stirrings of sounds to come. Cream, Deep Purple, Vanilla Fudge and The Doors featured early varieties of heavy metal. "Philly Soul" got its start with Gamble-Huff productions of fine singles by the Intruders and Jerry Butler. And, for perhaps the first time, a rock album was a best-seller without benefit of a hit single. The Steppenwolf LP sold over 200,000 copies before "Born to be Wild" was pulled from the album and became a top 10 single. The LP charts, by the way, contained first releases by Steve Miller and the Jeff Beck Group (featuring a young and nervous Rod Stewart on vocals). The Beatles were incommunicado, working on the White Album.

And so it went, ten years ago. If nothing else, the crap we've heard on top 40 radio this summer doesn't seem so bad when you know that summer, unfortunately, doesn't always bring great rock'n'roll.

(The Backbeat Show-KRTU--9-10p.m.--Tuesday)

Patti Smith Group Interview - Part II

by Karen Koch

Last issue we ran Part I of the Patti Smith Group Interview. This issue Patti and Lenny Kaye talk more about their music, religion and future plans.



RUMORS

RNR-Tell me what happened in Atlanta when you opened for the Stones concert. We heard you got booed off the stage. Patti-Who told you that? Bullshit! Jay Dee-One person booed. Patti-One stupid fat guy. And I said, 'Alright asshole, come up here and boo. Let me see your face, and you better be good looking because if you ain't, my brother is going to beat the shit out of you'. And the guy didn't come up. He stopped booing too. We had a great time there. The Stones were really great to us. The Stones didn't play any better than we did. In fact, they blew a few more chords than us. We all rushed the stage and were were dancing and smiling at each other and then they poured a bucket of water over my head and I leaped over and tried to pull someone's pants off and all the security guys pulled me off and it was a great time. RNR-How do you feel about security at

your concerts?

Patti-I use security to protect people, not to harass them. Once in a while there is a very negative person that has to be gotten rid of. For instance, like really sadistic people that take a nice clumsy girl like me and untie my shoe laces while I'm singing "We Three". Stuff like that. I don't go for people throwing stuff or acting like assholes at concerts. I don't go for fake violence. Throwing a beer can on stage--really! Shoot yourself in the head if you want to be violent.

BECAUSE THE NIGHT

RNR-How did the single with Bruce Springsteen originate? Did he bring the music to you?

Lenny-Yeah, we heard it and it sounded like it was a hit. It was immediately inspirational.

RNR-Was it a "prescription" hit single? Lenny-No, he brought it to us because there are obvious psychic ties between us. We were working in the same studio and we see each other a lot. He sent us one thing at first where he was trying to write in our style. If just wasn't there, you know? Then he sent this over. I know how a hit single works--it doesn't make a difference who does it--it's just a great song. A great record does not have to have a lot of personality behind it. Like this John Travolta/Olivia Newton-John thing ("You're The One That I Want"). I don't think they are the most soulful people in the world but that single is a great single. I even like the new Genesis single and you couldn't get me within five hundred miles of that group.

RNR-How did you put EASTER together?

Lenny-"We Three" is three years old. We used to play it a CBGB'S. Same thing with "Space Monkey". It took us a couple of years to get in the groove of playing that song the way that we knew it could be played. All our other albums have been played live before they were recorded. EASTER was the first album to come from our innards totally. Especially for the way that Patti and I write, which is very spur of the moment. "Rock

and Roll Nigger" is an example of a song that we wrote on stage night after night. "Gloria" was the same way.

RNR-Who writes the lyrics?

Lenny-Patti takes care of the lyrics. I suggest a word here and there. I can't touch her--none of the guys can touch her--lyrically. When I write lyrics they're real dorky, "the stars are in your eyes" or something.

RNR-Are you planning to do a record with William Burroughs?

Patti-We've already talked about it. I'll probably play some guitar on it. Something based on The Wild Boys--something that has to do with language, sound transformation. We want to do it, but it has to be dealt with on his own terms.

RNR-Have you heard Dylan's new album yet? Patti-Yeah, lots of times. I love it. Musically I don't like the production so much or the way it's mixed but I would never have said that to you a couple of years ago before I started doing records. I just listen to Dylan, I like the way he plays piano and harmonica, but as a performer, I understand how important it is to progress and extend one's self. I always try to keep an open mind in terms of whatever is going through Dylan (whether or not I like it) and see why he did it and what he's into. I really feel that after twelve, thirteen years, I can always trust Bob Dylan for some kernel of truth in everything he does. He's a very biblical guy. We both love the Bible. Not because we're religious fanatics but because it's really a great book. Especially if you're a real stoned person. That book goes from Moses and the staff to the staff transforming into some wiggling snake to the most archaic imagery. All the way up to alien spaceship imagery. Like the chariot with the two-headed angels and stuff. Great science fiction if you're really stoned. You can see that it's not just a joke that the Rastafarians do sit about smoking spliffs and reading the good book all day. I can understand why. I think that rock and roll is the most universal form of communication that we've had since Christianity. Christianity really did spread over the planet like an enlightened cancer. The neat

thing about rock and roll is that it doesn't endorse a chosen people. It's for the people; period.

RNR-Did you ever see yourselves becoming rock and roll performers on this level?

Lenny-Seven years ago if you would have told me and Patti what was in store for us, we could not have believed it because we never planned it. It feels great, but on the other hand it's a whole lot of work. I don't get to rest on my laurels too much and say 'Ok, we're big shits' or whatever. We are on the road constantly now and are having to do a lot of stuff.



Lenny Kaye, rock critic turned guitarist. (photo by Jay Dee Daughtery)

RNR-When are you going to take a bit of a vacation?

Lenny-None of us are really vacation oriented. Last year when we were playing a lot I thought, 'God, I've got to get away or I'm going to have a nervous breakdown'. So, I went up to Woodstock and in two days I was more nervous. I was really going crazy. What's a vacation for except for doing something you enjoy? Even when I'm on vacation I go to rock and roll clubs and think about rock and roll. I may as well stay on the road.

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cont. from pg.13

photo by Robbin Crosswell



and I've been together for too many years to count." Asked if they listened to anything new on the radio Meador replied, "I don't really like anything out lately. I like The Stones and Z.Z. Top. We listen to a lot of old Elvis Presley and fifties stuff." Brian claimed he liked my favorite singer, Frank Sinatra. After having drawn blood from San Antonio, The Werewolves were on their way to their next victims in Houston.

NEXT ISSUE

BLONDIE INTERVIEW

TODD RUNDGREN/BLUE OYSTER CULT

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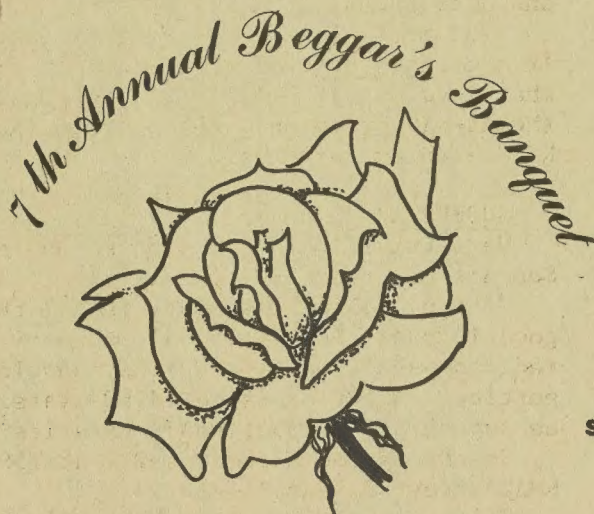
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Editor's Note

Ron Young, managing editor, was formerly a singer/songwriter in L.A. He's played clubs and bars from Austin to Tacoma, Washington to Frisco and even The Troubador in L.A. He's played trumpet and drums in a long-ago San Antonio band, Creation. A former UT journalism major, he's written for several publications, including UTSA's MIDDLE EARTH GAZETTE before founding IT'S ONLY ROCK 'N' ROLL.

**"THEY CAN'T TOUCH US NOW---
"BECAUSE THE NIGHT"**

In the past we've received many fan letters raving about our mag and its contents. However, the Springsteen album review has sparked a bit of backlash amongst hard core fans. Here's our comment on it.

I met Bruce (a hero of mine) Springsteen in Mi Tierras after the concert. He agreed that my review of DARKNESS ON THE EDGE OF TOWN was a fair and honest one. I've followed Springsteen's career since GREETINGS FROM AS-BURY PARK and I think I know something about the man and his music. I never said the LP was bad--just a disappointment. I believe my review reflected this. It's hard for an artist or a critic to please everybody everytime. But as Springsteen stands by his LP, I stand by my review of it.

photo by Bobbin Creswell Ron Young--Ed.



Werewolves/RCA

Straight-forward rock 'n' roll is what The Werewolves is all about. The Dallas-based band is produced and managed by Andrew Loog Oldham and is the first group he's been interested in since his days with The Rolling Stones. The group looks like a perverse version of The Bay City Rollers.

Although, many of the songs, especially, "Heaven Help Me" and "The Two Fools" are good there's nothin here that puts an identifiable stamp on The Werewolves. They try their hand at '50s rock, progressive country and pop to try to come up with something original. Their attempts, however good, earn them no cigar.**

Dion/Return Of The Wanderer/Lifesong

The comeback album that last years' STREETHEART tried in vain to be is delivered here with seemingly no effort. From the rocked-out version of Tom Waits' "Heart of Saturday Night" through the laid-back rendition of "Do You Believe In Magic?" the LP is a gem. The Lines "I feared the friends I ran with/but I loved to play the role" from "Midtown American Main Street Gang" speaks volumes and the song is intoxicating rock 'n' roll. It's sort of a musical version of Richard Price's book The Wanderers, which is based on Dion & The Belmonts' "The Wanderer". The bittersweet sentiments expressed in the autobiographical song "(I Used To Be A) Brooklyn Dodger" is another standout on this LP filled with standouts.**

Dean Friedman/"Well, well," said the Rocking Chair./Lifesong

Dean Friedman fuses pop, jazz and rock together with his own clever and intelligent lyrics to produce his second LP which will hopefully catch more than just the critics' attention. His debut LP two years ago was good but not as bright as this one. It unrightfully ended up in the bargain bins. In only two albums Friedman beats Billy Joel at his own game. ROCKING CHAIR is as good as Joel's THE STRANGER. Friedman writes with much wisdom and insight about "Shopping-bag Ladies" and other women in "Lydia" and "You Can Let Down Your Hair". He approaches all his subjects with fresh sensibility. Fave cut: the tongue-in-cheek "The Deli Song (Cornbeef on Wry)", "S&M" a hilarious jazzy tale of love and pain, "I've Had Enough" and the title song.**

Kate Taylor/Columbia

Kate Taylor was always one member of the Taylor clan who I wanted to see make it. Her previous albums went unnoticed by most critics and listeners alike. However, this LP is different. Kate's sultry voice is properly showcased by producer/brother James. She gets aid from the likes of Carly, John Hall and the entire Taylor clan in some way. She covers oldies like Ike Turner's "A Fool In Love", "It's In His Kiss" and "Smuggler's Song" and delivers spirited vocals on "Harriet Tubman" (famed for her Underground Railroad in 1850's). Along with Carlene Carter's it's one of the best female vocalist records this year.**

Iggy Pop/T.V. Eye/RCA

Recorded on four different dates in 1977, it's the best Iggy live LP to date. Co-produced by Bowie and The Ig, the album feels like it'll explode just like the sound a hot-wired band always does in small halls. "T.V. Eye", "Nightclubbing" and "I Wanna Be Your Dog" as well as the rest of the cuts are delivered with all the frenzy of a knife-wielding drunk. The Ig sounds dangerous again.**

J. B. Hutto & The House Rockers 'Live'/Baron (#101) Baron Records 11 Dell Ave. Melrose, Mass. 02176.

J. B. Hutto-Rockin' Southside Chicago blues and boogie guitar legend is backed by the late Hound Dog Taylor's House Rockers. Together they put out a record that sizzles and shakes. If raw, tough vocals and raunchy but tight guitar-work are what you need on a Saturday night and can't get it on any other LP, get this one by mail. Jimmy Reed, Elmore James and Howlin' Wolf enthusiasts will love it. An artist who lives the blues.**

The Cars/Electra

A dash of Roxy Music, a pinch of Talking Heads and a dab of Steely Dan--The Cars. They'll even appeal to Boston fans. But even though they mine some of the same fields they're a delightful group who sound like they have staying power. One of my current faves. Best songs: "Good Times Roll", "My Best Friend's Girl" and "Just What I Needed".**

Jay McNeilly, Little Sunny, the Isley Brothers, Andy Mann and Freddy Fender over the air and at record hops.

"One of my early memories was doing a show at the Mission Drive-In Theater with Freddy Fender around the time of the original 'Wasted Days and Wasted Nights'.

Here it comes, longing for the old days of radio, the record company must not have been Joe Anthony's true love. WRONG AGAIN.

"If you can't change with the music you're a has-been DJ. The music that hits comes from the youths' minds."

In the early Sixties Anthony was almost a has-been disc jockey, or at least an ex-disc jockey.

"I lost interest in music. The Motown sound came in, became very commercial and lost its meat. Then I heard Steppenwolf and Iron Butterfly and groups like that made music real again. Like Chuck Berry and T-Bone Walker were to the Fifties, these groups were to the Sixties."

While Motown was commercializing and the Butterfly was cranking up the decibels Joe Anthony was getting into the restaurant business with Mr. Pizza and Villa Italia.

TODAY S.A.-TOMORROW THE WORLD

"I went back to KMAC and had a program called Harlem Serenade, because everyone thought Joe Anthony meant rhythm and blues. I started inserting a little hard rock into the show and it caught on. It's one thing to be a DJ, but it's another thing to have the music working with you."

Harlem Matinee quickly metamorphosized into In Concert and began breaking ground and breaking groups while turning Alamo Town into one of the largest hard rock marketplaces in the world.

But let's take a quick breather for an explanation. Joe Anthony is not alone. Joining him as a hard rock trailblazer is none other than Lou Roney who holds down the 2:00 p.m. 'til 6:00 p.m. shift at KMAC/KISS, is a station exec, is no mellow fellow and is equally adept at ferreting out new groups with which to assault the S.A. airwaves.

Roney and Anthony do not do KMAC/KISS as a duo, but the other players will be introduced later, when their names are mentioned in quotes and they will get their explanations.

Without further ado we rejoin Joe Anthony

"Lou and I are able to hear a sound. We have a feeling for a job we have to do,

a mutual understanding. I have an ear for a certain sound, Lou has an ear for a certain, different sound. The two balance and it happens to be a very good thing for the station.

"A lot of program directors aren't in the kind of position we are. We expose a lot of new artists. Our shows are not printed out somewhere and we don't have to wait for a song to appear on Billboard's charts before we can play it."

Okay, but why hard rock?

"Music is an illusion. I create a certain illusion with In Concert and if you get into that illusion you'll listen for it. That's why I don't take requests, because I think it's a rip-off to me. They'll never hear the new stuff if I'm playing last year's hits."

Groups that are obscure and unheard of even in their own hometowns come to this town and pack auditoriums. These are the groups you hear on KMAC/KISS. How much of their success is talent and how much is the radio exposure?

"I think we have good credibility. We can sense the likes and dislikes of audiences. In ten or fifteen days, a lot of times less, we can tell if people are going to like a new group we're playing.





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ARKANSAS**



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TEN YEARS LATER**



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Record Hole

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San Marcos: Discovery Records

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FRIDAY, AUGUST 11

8 p.m.

San Antonio Municipal Auditorium



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PRESENTS

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SUNDAY, AUGUST 20

8 p.m.

San Antonio Municipal Auditorium

Ticket Locations

San Antonio: Joskes

Austin: Inner Sanctum

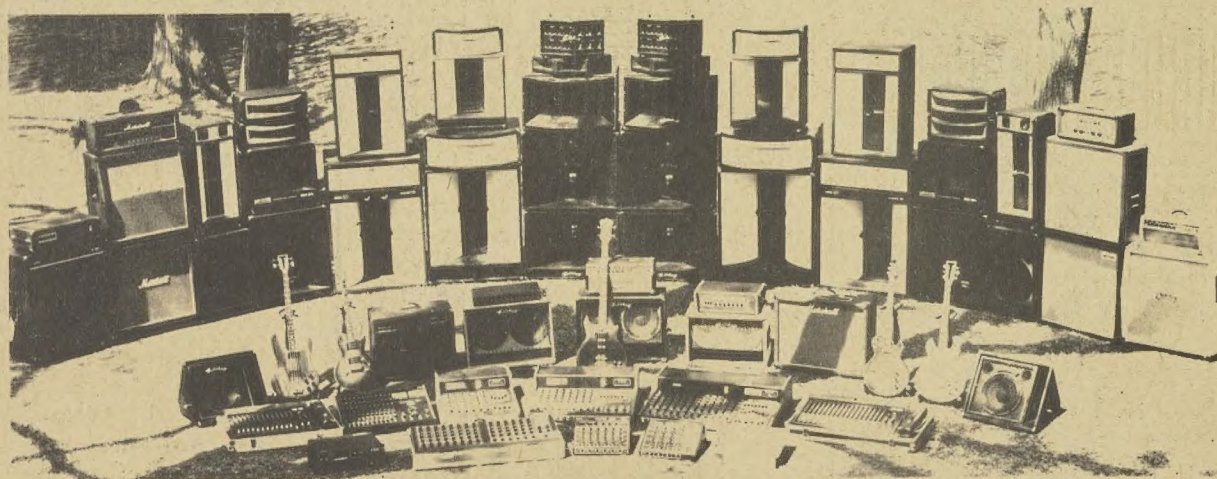
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